

Merry Christmas

Founded A. D. 1874 by John Singenberger

The Gaecilia

MAGAZINE of
CATHOLIC CHURCH
and
SCHOOL MUSIC



DECEMBER, 1932

Happy New Year

Directions for the Choir at High Mass

The order and procedure, with directions as to "What Comes Next" may be of help to young organists. It being known that the words of all music at High Mass *must be in Latin*, and from the liturgy of the church. English may be sung before or after Mass, as in Processional or Recessionals.

- 1—Continue Asperges, as soon as Priest has intoned, Asperges Me.
- 2—After Asperges, sing Responses and Amen to the prayer.
- 3—Begin Introit (Proper of Mass) as soon as Priest again comes to the altar steps.
- 4—Begin Kyrie, as soon as the Introit is finished.
- 5—Wait until the Priest intones "Gloria in Excelsis", and then begin Gloria of Mass with the words—"Et in terra pax".
- 6—Immediately after the Epistle is finished sing The Gradual (Proper of the Mass) the Alleluia and Responses.
- 7—After the Priest has intoned the "Credo in Unum Deum", continue with the Credo of the Mass beginning with the words "et in terra pax".
- 8—Priest intones — "Dominus Vobiscum". Choir answers — "Et cum spiritu tuo". The priest says "Oremus", then the choir sings the Offertory at once. (Proper of the Mass).
- 9—After the Proper Offertory for the day, a motet may be sung which has some reference to the feast, or the day, or to the particular church season.
- 10—Sing Responses to the Preface. When the Priest finishes the Preface, a bell rings, and the Sanctus should be started at once.
- 11—Start the Benedictus right after the Consecration.
- 12—Sing the Responses—"Amen" and "Et cum spiritu tuo", after the Priest intones for each. Then commence the Agnus Dei at once.
- 13—The Communion (Proper of the Mass) should be sung immediately after the Priest has received the Precious Blood.
- 14—Answer—"Et cum spiritu tuo" to "Dominus Vobiscum", "Deo Gratias" to "Ite Missa est."

From "THE CAECILIA"

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Merry Christmas

and a

Happy New Year

Scandicus and Climacus

A LETTER TO SUBSCRIBERS

Thus THE CAECILIA ends another year in its long term of continuous existence, with many new subscribers added to its lists, and more general recognition among new and old choirmasters than ever before.

We urge our readers to preserve this fine old periodical, which operates without direct profit, by renewal of subscription, and making Christmas gifts to musical friends of a year's enrollment. Times are hard, and every dollar counts, these days, but there is no country which needs a liberal periodical of this kind more than the United States. In comparison with the CAECILIA's which are published in other countries, our paper compares very favorably and seems to be more often quoted than the others.

You will note this month, a Question and Answer box, which invites questions pertaining to problems in choir practice, and Catholic Church Music. This section alone is worth the subscription price to many. The music received each month is worth far more than the \$2 a year, each subscriber pays, and the course on Music Appreciation is now being used by teachers in Parochial schools each month with great success.

The coming year will see more improved music than heretofore, and some organ music which should interest those who have a limited library of Catholic organ music.

Send us your Christmas program, or your views on the present state of church music in your vicinity. Give other choirmasters the benefit of your experience, and make all in our profession a happy family through this medium. Your suggestions are welcome, and with your continued support we can improve the present paper to such an extent that it will reflect great influence on the music conditions of our country, and demonstrate that Catholic church musicians, have ambition, ability and understanding as equipment for their daily tasks.

A periodic outline of church music conditions in half a dozen of the leading foreign countries is in preparation, and we know you will be anxious to have every copy of the new series. Renew your subscription now.

THE EDITORS.

Christmas Carols

*National Bureau for The Advancement of Music Describes Civic Activities
That Should Inspire Church Organizations.*

*I heard the bells on Christmas Day
Their old familiar carols play
And wild and sweet
The words repeat
Of peace on earth, good-will to men.*

—Longfellow

Carols are songs of joy, exultation, praise and devotion. Hence the carol expresses the true spirit of Christmas as can no other class of vocal music.

In former times, particularly in England and other European countries, it was the custom of children and young people to sing carols upon street corners, at the doorsteps of their friends, and in public halls, in order to inspire within the hearts of their hearers the true meaning of the Christmas message. Who does not remember the delightful caroling scenes in the writings of Dickens, for instance?

The revival of this beautiful custom in the New World has met with hearty response and is the source of much satisfaction to all who believe in the ennobling qualities of the Christmas spirit. Outdoor caroling is now thoroughly established in all parts of the country. No less than 1,291 towns, cities and smaller communities reported the organization of the singing groups in 1923, according to a survey made by the National Bureau for the Advancement of Music. No count has been made since that time, but all indications point to a total of at least 2,000 at the present time. This represents a growth from only 100 traceable in 1913, when the Bureau began promoting a revival of the custom. By 1922 the number had risen to well over 1,000. So many and varied are the forces to whom the idea now appeals, that it is probable that before long there will be no rural district or urban community, without at least a few bands of singers.

Music, which for ages has been associated with Christmas, is today a more widespread possession of the people than was ever the case before. This, too, is a factor, and an important one, in the growth of the movement.

Christmas Caroling as Organized in Various Cities

Accompanying the remarkable growth and extent of the Christmas caroling movement

there has been a great development in the way of new features introduced in the programs and better organization of the groups. The following paragraphs, taken from reports in letters and newspaper clippings of the past few years, illustrate the trend, and may offer suggestions to those planning to organize the activity in their own community.

Chicago—Caroling has been organized under a committee of leading citizens, including the mayor and men and women prominent in education, the church, club and civic affairs. The singing is done chiefly in hospitals, hotels, college campuses and around community tree in parks. The activity in Chicago has been so well planned and successful, and has inspired so many other cities and towns, that the National Bureau for the Advancement of Music has given a full description of it in its booklet "A Tale of Two Cities." Further details are therefore omitted here.

St. Louis, Mo.—Like Boston, Philadelphia, Cleveland and a few other large cities, St. Louis has been making Christmas Eve caroling by itinerant groups a distinctive feature of its Yuletide for many years. Of late the caroling has been organized by the St. Louis Christmas Carol Ass'n, which has directed and mapped out routes for hundreds of groups, comprising many thousands of individuals, furnished by churches, schools and public-spirited citizens. The purpose of the singing is largely charitable, the singers stopping before houses showing a lighted candle in the window as a signal, and taking contributions for the aid of needy children.

The plans for 1926 included: *General Caroling*, on Christmas Eve from 6:30 to 8, under the auspices of Group Committees, six persons in each section of the city, responsible for the formation of the groups; *Institutional Caroling*, by Girl Scouts, Camp Fire Girls and Girl Reserves, visiting all the eleemosynary institutions the day before Christmas, with singing also by the inmates previously familiarized with the carols through directed community sings; *Noon Day Caroling*—A group of professional talent to sing in the noon day clubs, restaurants and hotels, dressed in the traditional costume, with hostesses and helpers from the society folk of

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the city collecting contributions; *Special Features*—A pageant and pantomime to be put on in selected places, caroling by trained colored groups, also by foreign groups in native costumes; *Publicity*, including general news articles and the "Learn A Carol A Day" campaign. The cooperation of the Board of Education was enlisted in sending the official carol song books, containing nine carols and a short history of caroling, to each school for use in directed singing, the teachers being given the stories of the carols to re-tell the children.

Philadelphia—This city organizes its caroling on a large scale, under the leadership of the Philadelphia Music League. The singing is done chiefly by the church choirs, hundreds of churches having responded to this call for their services. The whole city has been divided up according to wards, with the caroling in each ward under one director. The groups start out simultaneously, the signal being given by the searchlight in the City Hall tower. They move slowly over their allotted territory, preceded by Boy Scouts bearing a white lantern, and turning at corners marked with a red lantern. A uniform program of three carols is sung by each of the groups.

Boston—In recent years the caroling program in this city has been under the direction of the Citizens Public Celebration Committee, a group of citizens which cooperates harmoniously and in a semi-official way with the municipal authorities. Among the singing groups is one composed of fifty young people, sponsored by the Boylston Street Merchants' Association. It was so successful the first year it was tried out that, according to latest reports, its route is to be enlarged to include six of the principal hotels. The main event of the program is the singing on Boston Common, participated in by the audience and by trained groups of carolers, church choirs, etc. The time honored caroling in the Beacon Hill section is separately organized.

Bridgeport, Conn.—Also represents organization of the caroling on a city-wide basis. During the past few years the whole town has been divided into districts, with definite plans made well in advance for covering all the residential sections with groups of singers, numbering about fifteen to a group, and appearing between six and seven o'clock on Christmas Eve. Arrangements in one recent year were carried out jointly by the Community Service, Board of Recreation and representatives of the churches and the schools, with headquarters in the Common Council Chamber of the city. There

were sub-committees on music, distributing, enlisting singers, publicity, etc.

Cleveland, Ohio.—Many organizations contribute groups, including the neighborhood houses, music school settlements, local school boards and churches. Groups of older singers have been furnished by the Y.W.C.A., Business Women's Club, Women's City Club and the department stores. The music school settlement and some of the other organizations entertain their singers after they have finished the routes assigned.

Baltimore, Md.—Ten group of carolers organized by the Baltimore Federation of Churches visited many of the residential streets.

Syracuse, N. Y.—This city has had caroling by itinerant groups in many districts, as well as massed carol singing around the Community Christmas Tree. The groups organized in the South Side have been collecting contributions for the benefit of the Music School Settlement, the young people stopping before windows displaying a lighted candle.

Flint, Mich.—Eighty-two bands of carolers were organized in this city under the auspices of the Flint Community Music Association.

Oakland, Cal.—Thirty-three charitable institutions, including homes for the aged, ill and destitute, were each visited by one of three groups of carol singers, under the joint auspices of the Y.M. and Y.W.C.A.'s. Cars were furnished by local automobile agents.

Stockton, Cal.—A large group of 120 carol singers on a float representing a chapel appeared on the Plaza just as the lights on the Community Christmas Tree were turned on. The singers and a piano were inside the chapel and not visible.

Colorado Springs, Colo.—Groups of children were rehearsed in the carol singing by the supervisor of music in the public schools. All parts of the city were covered. The groups proceeded in autos or on foot, each in charge of a teacher. The newspapers published the words of the carols during the two weeks before Christmas, under the heading "Learn A Carol A Day," a plan devised by the Community Service.

Muscatine, Iowa—Forty carolers under the direction of one of the city's leading musicians toured the business as well as the residential sections on Christmas Eve, re-establishing the custom in their town after a lapse of thirty years. Two concerts were given by the entire group in the business section early in the evening. Later the singers divided into smaller

Continued on Page 400

In Every Up-To-Date Catholic School Gregorian Music Will Be Taught

By REV. JUSTIN FIELD, O. P.



One of the most encouraging signs of the times through which we are passing, is the keen interest shown on all sides in the great Liturgical Revival, which is claiming its share of devoted workers in America as well as elsewhere.

That the Faithful should be active participants in the Liturgy instead of silent spectators is an assertion which no Catholic worthy of the name would dare to gainsay, considering that such an ideal is clearly enunciated by our present Holy Father, Pius XI, in the Apostolic Constitution "Divini cultus Sanctitatem." The centre of the Liturgy is the Mass, and the most perfect celebration of the Mass is High Mass. Low Mass is a fairly modern development and was unknown in the early Liturgies. High Mass is out of the question unless there be singing, and the music most appropriate for this singing is Gregorian Music. However, since the people are to be active participators instead of silent spectators, they too will have their share of the singing at High Mass. Now who but a dreamy idealist would venture to say that the majority of our congregations can take *their* part of the singing at any Liturgical function not to mention High Mass? They are unable to do so, and they are unable to do so because they have never been educated to do so. If our Catholic education is going to be complete and fully catholic then this defect must indeed be remedied, or at least a sincere attempt must be made to remedy it. There is only one thing for it, if the exhortations of the Holy Father are not to become a farce, and that is that every Catholic child must be taught how to take its active part in the Liturgical singing proper to the celebration of the Holy Mysteries. In every Catholic school therefore, Gregorian Music will be taught. Now if it is worth while teaching it, it is worth while teaching it well. To teach well demands that the teacher not only possesses the art of teaching, but also supposes that one is qualified in the subject to be taught. "Nemo dat

quod non habet." We cannot give what we haven't got. Therefore, before the children are taught Gregorian Music, the teachers themselves must be taught it and before they are allowed to teach it they should have some certificate of qualification. If they do not know the subject, they will certainly do more harm than good.

During the last few years, Canada has made remarkable progress in this respect, and has not only produced a system which will guarantee efficient teachers in the Chant, but it has also raised the prestige of the Chant in the eyes of the purely musical world. To take a concrete example, the Dominion College of Music (Montreal) has taken under its wing the teaching of Gregorian Music to children, and is proud of being the first purely musical institution in the English speaking world to sponsor the cause of Gregorian Music and to give the Diploma of Licentiate in the same. Canada is indeed already leading the way in this great Liturgical Revival! Why cannot we do likewise?

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JOHN SINGENBERGER

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QUITS ORGAN WHEN HIS EYES BEGIN TO FAIL

Professor Charles F. Mutter Has Played At
62,000 Masses in 43 Years

BY ROMAN STEINER

(In The Baltimore Catholic, Sept. 16)

After fifty years of uninterrupted and notable service as organist, choirmaster and composer, Prof. Charles F. Mutter, of Saint Michael's Church, is compelled by failing eyesight to relinquish the work he so dearly loves.

Loss to Archdiocese

His resignation has been accepted with deep regret by the Rev. John G. Behr, C.S.S.R., Rector of the Church.

Professor Mutter's inability to continue actively in his profession affects not only the parish he so faithfully served, but it is a serious loss to the cause of music in the Archdiocese.

Born and educated in Germany, Professor Mutter received the customary thorough training in organ, piano, violin, harmony, counterpoint, composition and orchestration; he also qualified as teacher of scholastic subjects.

He came to America in 1883 and accepted a position as organist and teacher at Syracuse, N. Y. In 1889 he became organist and choirmaster at the church of the Benedictine Fathers in Richmond, Va. Here his high musical attainments and his admirable personal qualities soon earned for him both success and popularity.

Showed Powers as Composer

He began at this time to show his full powers as composer, writing two Masses with orchestral accompaniment, both of which received excellent renditions at festival occasions. He also directed with distinguished merit the Virginia Male Chorus.

In 1900 Professor Mutter came to Baltimore as organist and choirmaster of Saint Michael's where he established a record of accomplishment that is rarely surpassed. At the occasion of his twenty-fifth anniversary as organist, the congregation presented him with a gold medal especially designed by the Rector of the church, the Rev. Joseph Schmidt, C.S.S.R., in appreciation of "Efficiency and Faithfulness". For the diamond jubilee of Saint Michael's Church, celebrated in 1927, Professor Mutter composed his splendid festival work, "Mass in F Major," for solo, chorus, organ and orchestra, which was performed with brilliant result at the Solemn Pontifical High Mass. Throughout all the years he has maintained at Saint Michael's a choir of which the parish may be justly proud, both as

to quality of performance and standard of repertoire.

Directed Singing Societies

Besides teaching piano and organ, Professor Mutter has been active as director of various German singing societies, the chief of these being the Thalia, which he directed for 12 years. For many years he was the music correspondent of the Baltimore German paper, "Die Volkszeitung," and of "Nord Amerika" of Philadelphia; he also contributed occasionally to the Baltimore Catholic Review.

The extensive list of Professor Mutter's compositions includes four Masses, various smaller choral works, many organ pieces, two published collections of organ arrangements; a "Christmas Medley" for piano or organ, which has reached many editions, and a widely-used arrangement in modern notation of the complete Gregorian Requiem. These works unquestionably reveal the composer as an exceptionally cultured, experienced and gifted musician.

Professor Mutter estimates the number of Masses he played during his active career at 62,000; the other church functions at which he assisted reaches about half that number.

Friends Extend Sympathy

The affliction that has come to this modest, genial and devoted musician is a great shock to his many friends, who ardently hope that in the near future he may be restored to complete activity.

RENZI STILL ACTIVE

Maestro Renzi, organist of St. Peter's at Rome, has held that post for forty-six years; and, though he is becoming quite old and has been pensioned by the St. Cecilia Academy where he has been long a teacher, he still plays regularly at the St. Peter's services. Among his pupils in America are Pietro Yon and Vito Carnivali and his best known mass is that in honor of St. Joseph, written for four mixed voices.

Congregational Singing Successful In Brooklyn Church

The Church of Our Lady of Victory, in Brooklyn, N. Y., is one of the few churches in which the Proper and Common of the Mass is sung regularly, and in which the people and larger boys and girls, seated in the middle aisle pews, sing congregationally. In the past five years, they have learned and sung five masses.

Rev. Thomas F. O'Brien, personally interests himself in this work, and to his inspiration, organization and administration goes the credit for this enviable situation.

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Austria Honors The Composer of "Silent Night"

How Arnsdorf, the Home of Franz Gruber, Remembers Him and His Songs
Every Christmas

It was Christmas Eve. The early twilight darkens the school room in the ancient village schoolhouse, and brings into bold relief the candles twinkling on the fragrant Christmas tree about which the children—their books now laid aside—stand gazing with rapturous awe.

First the oldest reads the Christmas story from the Bible. Then the pitch is given by the schoolmaster, and the Christmas song begins—

Silent Night—Holy Night!
All is calm all is bright.
Round yon Virgin Mother and Child,
Holy Infant, so tender and mild,
Sleep in heavenly peace.
Sleep in heavenly peace.

The voices of even the smallest children join in the melody. They come to the words "Sleep in heavenly peace," and their thoughts are directed, by the teacher's reverent glance and gesture upward, not only to the Christ Child whose birthday they are about to celebrate, but also to a remembrance of Franz Gruber, an earlier schoolmaster, who, in this very house, just 123 years ago this afternoon, wrote this most familiar of all Christmas songs.

The Birthplace of "Silent Night"

The scene is the little village of Arnsdorf, in Austria. Fifteen miles to the south, in the city of Salzburg, another traditional ceremony is about to take place. There, in the open Residenz Platz, beside the old cathedral and facing the "new building" (Neugebaude), with its steeple and its famous carillon, many people, both young and old, are exchanging cheery greetings and waiting for the evening concert from the bell tower. First the bells give out old carols and a hymn or two. Then there falls upon the cold evening air, with a delicacy and charm unexcelled, the simple melody of "Silent Night." This is always the end of the brief concert of the bells. And as the men, women and children turn homeward through the narrow streets there is much humming and some soft singing of the beloved song.

But the celebration of Christmas Eve, in the "Land of Silent Night," has not ended until the close of the midnight service in the church.

The most impressive tribute to the song comes, not in the schoolhouse of Arnsdorf, not in the bell concert at Salzburg, but in Oberndorf, a village just between. Here, where "Silent Night" was first sung on Christmas Eve of 1818, the rural folk of the neighborhood gather in the brilliantly lighted parish church for the joyous midnight festival, journeying, many of them, under the starlit sky, across frosty fields and over snow-swept roads. Then, at precisely the hour of midnight, Christmas is formally ushered in by the singing of the same song from the high music gallery at the rear of the church building.

An International Song

It is appropriate that so simple a song should have become so inseparable a part of the Christmas festival, since the first Christmas was celebrated with a song the message of which—though sung by angels—was also so simple, so clear, that even the most lowly could understand it. The universal appeal of "Silent Night" is attested by the fact that it has been translated into nearly every language and that it is sung, each year, in many of the remotest villages of the world.

Although the song had a German origin, it came to be an international possession. Even the bitterness of the World War could not kill it, and there are many anecdotes of its use by members of the allied armies. The soldiers in the trenches often sang on Christmas Eve, following faithfully the advice of an ancient English carol—"Let nothing you dismay"—and some touching stories of the Christmases of the war centre about "Silent Night." The song was sung in many overseas camps, in Y. M. C. A. huts and even in prison camps, the boys "keeping their Christmas merry still," sometimes to the accompaniment of a battered piano, a wheezy organ or even a harmonica.

How "Silent Night" Was Written

Yet few persons know when, how, or where this immortal song was written, and many incorrect stories have been told of its origin. So for those who do not know, I will tell of its birth as the story was told to me, in Salzburg, by Felix Gruber, grandson of the composer.

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The facts as related by him are also attested by the signed statement of his grandfather, the original copy of which, yellowed and creased with years of folding, I held in my hands. There, in the elegant script of Franz Gruber, I read:

Authentic Occasion for the Writing of the Christmas Song, "Silent Night, Holy Night."

It was on Dec. 24 of the year 1818 when Josef Mohr, then assistant pastor of the newly established St. Nicholas' parish church in Oberndorf, handed to Franz Gruber, who was attending to the duties of organist (and was at the same time a schoolmaster in Arnsdorf) a poem, with the request that he write for it a suitable melody arranged for two solo voices, chorus, and a guitar accompaniment. On that very same evening the latter, in fulfillment of this request made to him as a music expert, handed to the pastor his simple composition, which was thereupon immediately performed on that holy night of Christmas Eve and received with all acclaim. As this Christmas song has come into the Tyrol through the well-known Zillerthaler, and since it has also appeared in a somewhat altered form in a collection of songs, in Leipzig, the composer has the honor to dare to place beside it the original.

FRANZ GRUBER.

Town Parish Choir Director and Organist.
Hallein, the 30th December, 1854.

Felix Gruber possesses, also, the porcelain inkwell into which Franz Gruber dipped his quill pen when, in 1818, he wrote "Silent Night"; his grandfather's desk; his record book of all his writings, in which were set down, methodically, the title and date of each, and the composer's own pen copy of "Silent Night," the oldest known copy extant, made in 1836.

The original manuscript is no longer in existence. The grandson has in his possession, however, the original "parts," as Franz Gruber arranged them for voices and instruments. He has also the guitar used by his grandfather at the first performance—a perfectly preserved instrument, with a long green ribbon shoulder strap.

The Lyricist

Josef Mohr, the poet whose verses Franz Gruber set to music, was born in Salzburg, the son of Franz and Anna Mohr, military people. On account of his splendid voice he was admitted as a boy to the church school. He studied theology and in 1817 became assistant pastor in Oberndorf. Between him and the teacher and organist, Franz Gruber, there soon sprang up a fervent friendship.

Gruber was the third son of poor linen weavers, Josef and Anna Gruber, who lived in a low wooden weaving house in a hamlet in Upper Austria. The profits of their establishment were small and the youth of the little Franz was one of privation. Of music, for which he had talent, his practical-minded father would have none. So the boy was obliged to sit wearily at his weaving stool, day by day, until evening should come, when he would set out secretly, to the home of the village schoolmaster, Andreas Peteriechner, who instructed him in the art he had chosen, as well as in the ordinary school subjects.

That he might practice at home, Franz stuck little blocks of wood into the cracks in the walls of his room, and on these (as though they were keys) he practiced his finger exercises. Suddenly there came an accident which entirely changed the father's attitude. The village teacher became ill and there was no one at hand to play the organ in the church service. Daringly, the 12-year-old Franz jumped to the organ bench and played the service so well that he attracted the attention of every one in the village and became the hero of the day.

As a result, the ambition of the father became so lively that he at once paid out as much as five florins for a spinet for his son. Franz was now allowed to leave the weaver's stool and study for the vocation of teacher. He continued his music study later in Burghausen until 1807, and there it was that he received the professional training necessary to secure his teacher's certificate. In 1807 he took up his duties at Arnsdorf, and in 1816 added to these the post of organist at Oberndorf, a hamlet just two miles away, but continued to live in Arnsdorf.

Origin Long Unknown

"Silent Night" is often regarded as a folksong and has, indeed, shared the joys and sorrows of such a composition. Among the sorrows was the fact that, for a long time, no one seemed to know or care who wrote it. It wandered, as Peterlechner has said, "without witness of birthplace or homeland." It became known as a "folksong from the Zillerthal." In Germany, for a long time, it was thought that Michael Haydn was the creator of the melody. The first real research into the origin of the song began in 1854. At the time the royal court musicians in Berlin sent an inquiry to St.

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Peter's in Salzburg asking whether perhaps the manuscript of the "Christmas Song—"Silent Night"—by Michael Haydn" might be there.

Accidentally this inquiry came to the attention of Felix Gruber, the youngest son of the composer, who was serving as choir boy at St. Peter's and he knew the answer. He knew his father, who had often related the circumstances, to be the composer. As his father was still living, the inquiry from Berlin was sent on to him. And so at once Franz Gruber drew up the statement quoted.

As regards the alterations in the melody of which Franz Gruber speaks, these doubtless came about because the song was so long and so often written down or sung by ear. It appeared in print for the first time in 1840. That the song received so wide and so rapid an acceptance is due probably to two things—to its simplicity and folksong character, and astonishing as it may sound, to the fact that the organ in the little church at Oberndorf was broken. The organ builder from the Zillerthal, who happened to be repairing it on that Christmas Eve, was struck by the beauty of the air, and carried the melody home with him.

Four sisters from the Zillerthal—Strasser by name—famous for their singing of native mountain songs, heard the organ builder's version of "Silent Night" and immediately carried it with them on their concert tours. So it circulated from the little valley to the great towns of Europe, and from there on its way about the world.

A Picture-Book Land

One may easily visit the scenes so closely identified with the origin of the song and with the life of its composer: Oberndorf and Arnsdorf, and Hallein, the "salt village" in which Franz Gruber was church organist for many years before his death and in which he lies buried. The countryside all about them is like a picture book, seen and never forgotten. At frequent intervals there are little wayside shrines, some crude and lonely with their narrow wooden shelters built over the stark figures of the Christ, and others enclosed in small stone chapels.

Oberndorf is a historic cluster of Old World houses, its old and "new" sections, neatly separated. Directly across the narrow bridge over the silvery waters of the Salzach which terminates a short side street in "new" Oberndorf, lies the villages of Laufen, with its medieval cathedral, the oldest Gothic Hallenkirche (or

church having both nave and aisles of equal height) in Southern Germany. The river is, at that point, the frontier.

But, although the splendid German cathedral dominates the landscape by its size, it is to the simple church in the small Austrian village that the visitor turns his attention. This is not the Oberndorf church in which "Silent Night" was first sung, but it succeeds the old one, known, appropriately, as the Church of St. Nicholas, and was built after that smaller structure was washed away in the great Salzach flood of 1899.

Here is the "Stille Nacht Denkmal," a bronze bas-relief set in a frame of black marble in a recess just to the right of the church entry. A little altar from the old church faces it. The memorial shows Pastor Mohr at the window of heaven, his countenance that of one entranced, as, with hand upraised to his ear, he hearkens to the sweet singing of children on earth and Knecht Rupprecht (shown at the top of the relief) at a moment when he recognizes his own song, "Silent Night." In the background, standing upright, is Schoolmaster Gruber, as though in the act of playing his guitar; he is apparently singing, for the first time, his inspired masterpiece.

Franz Gruber's Home

A moment's drive brings one to "old" Oberndorf, a gracefully winding street of quaint cottages, each with a religious fresco or the name of the house-owner on its outer wall, and its colorful window gardens. A few steps from the roadway is the site of the old church and the spot on which "Silent Night" was first sung, marked by a six-sided chapel of stone and stucco set upon a high mound of earth. To the right are old houses, some of which still show the marks of the waters of the "great flood," as the disaster of 1899 is always called. To the left is the ancient water-tower of the village.

Less than two miles further north is Arnsdorf, with its venerable schoolhouse and a church begun before Columbus made his first voyage to America. In the schoolhouse lived and worked Franz Gruber at the time he wrote his great melody. Set high over the doorway is a motto which asks:

Silent Night, Holy Night,

Who brought you into being, Song?

and then answers its own query:

Pastor and Teacher together.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

Question and Answer Box

A New Feature to be Conducted Monthly by DOM GREGORY HÜGLE, O. S. B., Prior Conception Abbey, Conception, Mo. Questions sent to Father Gregory will be answered in this Column.

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Q. "Is the singing of masses by Gounod, Haydn, Mozart, etc., a sin?"

A. In view of the solemn, repeatedly-enforced, authoritative legislation which governs the admission of the art of music into sacred liturgy, it must be said: that the singing of such masses is not free from a sin of disobedience and disregard, unless these compositions have been brought within the scope of liturgical demands. These demands are: that the sacred text be complete; free from undue repetitions; that the music be truly sacred and reasonably short, so as not to delay the priest in the Holy Sacrifice.

* * *

Q. "Many Cathedrals and important churches have High Mass without the singing of the Proper by the choir. Why doesn't it disturb the authorities more? It can't be a very grievous omission, or it would never have crept in" . . .

A. Our country has but recently emerged from the musical conditions of a "mission" country. The rendering of the Proper of the Mass presupposes thorough training on the part of the clergy and choir directors. Liturgical laws go forth from the Pope through the Sacred Congregation of Rites to the Bishops of the entire Church. Each Bishop is responsible for his diocese; he knows the conditions of each parish, and has to report to the Holy Father every five years. He alone is to judge whether, or whether not, it is opportune to insist on the Proper of the Mass being rendered in every High Mass throughout the diocese. Unstinted praise is due to those zealous priests and choir-directors who carry out a general church law before it has been enforced in their parish. But it would certainly not please the Lord, if those zealous promoters would disparage the good name of those who, for reasons of their own, do not follow their example.

Q. "For an Organist-Choirmaster to render unliturgical music, what is the offence? Is it a matter of confession?"

A. To render unliturgical music knowingly and intentionally is an act of disobedience against sacred injunctions of Holy Church and a disedification of the faithful. It is also a sin against justice, in so far as the choirmaster is in conscience bound to furnish the proper music for salary received. All this certainly is a matter for confession; the culprit is bound either to amend, or to quit. (This applies to a choirmaster "who knows" but does not care.)

* * *

Q. "Why isn't High Mass sung at every service in Cathedrals and other churches where only one Mass in the morning is High?"

A. The general rule is that the principal Mass, which is offered up for the parishioners, be a High Mass. All other Masses are accommodations for early and late church-goers; they are not supposed to be sung. In early centuries there was only one Mass sung in a city; the Bishop was the Celebrant; the other priests were co-celebrants. Subsequently, when cities grew larger, the Bishop might appoint one or the other priest to celebrate at a distant point of the city.

* * *

Q. "Since no music is prescribed for Low Mass, how can one tell what is fitting for this service? Are parts of masses suitable at this service, say the Kyrie, Sanctus, Benedictus and Agnus Dei?"

A. At Low Mass it is proper to sing hymns from the diocesan Hymnal, in Latin as well as in the vernacular: hymns of the Blessed

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

Sacrament, of the Sacred Heart, of the liturgical season, i.e. Advent, Christmas, Lent, etc. Many hymnals contain "song-masses", i.e. hymns grouped together for the principal parts of Holy Mass. It is forbidden to sing, in the vernacular, parts of the Proper or of the Ordinary of the Mass. It is permissible, however, to sing any of these strictly liturgical parts in Latin. If this is done, the danger remains that the faithful wonder why the priest does not sing his parts; rude minds are apt to conclude "that the priest was either not able or not willing to do his share".

Q. "One of the chief difficulties confronting new church organists is that of meeting the key in which various priests sing, for responses. What is recommended for such organists?"

A. The most radical cure will be to return to the ancient practise and sing the responses without organ. In different dioceses the Bishops have issued rulings to this effect. The Holy Father's urgent desire is "that the whole congregation sing the responses, as was done in the Ages of Faith".

In cases where this cannot be done as yet, we suggest that the organist who has to answer the meanderings of an unsteady voice select a tone of compromise, "somewhere in the neighborhood" of the celebrant's tone, and with soft accompaniment (from the Swell) sing the responses. In the event that the Celebrant drop to a low pitch, the organist may answer on a related key, e.g. a fourth above.

Q. "Given a group of five or six volunteer singers, not readers, what would you recommend for a start, in the way of music material?"

A. First I would acquaint the singers with the Latin vowels: a, e, i, o, u. Then I would proceed to the Latin word, e.g. Sanctus, Benedictus, and Agnus of the Requiem Mass. Then I would drill them on the Gloria of Mass No. 8 and Credo No. 1. For practical service I would teach them Sacramental Hymns and complete Benediction Service, and attempt High Mass after they have made fair progress in the more simple and stationary things. The *Asperges* and *Vidi aquam* might be attempted next, together with a simple part-mass, e.g. Mass of St. Francis by Singenberger; Ave Maria by Wilkens, etc.

Q. "Why is the organ forbidden during certain Seasons?"

A. The festive playing of preludes, interludes, and postludes is forbidden during Advent and Lent, on Virgils, Ember and Rogation days, and during the Requiem, to bring home to the faithful that we are in a season of penance or at an occasion of mourning. The organ may be used however to support the singing when such is deemed necessary.

Q. Suppose there is only one singer available for service, with solos forbidden, how can the performance of the singer be justified? (Daily Requiems are often rendered by one singer.)

A. When there is only one singer at High Mass, he sings the official music of the Mass by himself, even as the priest at the altar sings Preface and *Pater noster* by himself. In neither case does the term "Solos" (as commonly understood) apply.

Q. "Why is it so important that the Responses be sung correctly? Who knows whether the choir has the proper ending for the season?"

A. The correct and animated rendering of the Responses reveals the liturgical training of the choir. The Responses have a deep meaning: they are called "the barometer of attention and devotion".

Q. "Isn't the forbidding of music by Lambillotte, Millard, Concone, etc., like the Prohibition law—unenforceable, and unnatural?"

A. Names mean nothing when there is question of Divine Service: the spirit of the music means everything. Lambillotte has written some exquisite things, worthy to be rendered to the edification of the faithful.

To be Continued

ERRATA

November Issue:

Page 331: First column, next to the last line "arythmically" not "arithmetically".

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

Our Music This Month

Years ago John Singenberger, presented Vespers for almost every feast, in easy singable form, fully conforming to the liturgical requirements of the church, and at the same time serving to attract singers to this service. Up to the present time no more extensive series has been presented, and with the increased liturgical interest manifest throughout the country it is to be hoped that choirs will adopt this service again for regular rendition. With such a Vespers as is herewith submitted for example, almost any choir can make a dignified presentation of the musical portion of this service.

It would reflect great credit to the church or parish holding Vespers, would increase the zeal of the faithful by stimulating an interest in the participation, and carry out the desires of the Church in having available to the lay public various offices each week.

This work can be sung in unison, as is apparent, or it can be rendered by a four part chorus, with equal effect. It prevents monotony, but preserves brevity, without sacrifice of dignity.

"Communion" by Lemmens, is a simple organ piece, by a popular organist-composer of the last century. The first of a series to appear in this magazine.

"Songs for Primary Grades" continues the fine series started this year by Sister Cherubim O.S.F., for class use.



Ave Maria Hymnals

Rev. Joseph J. Pierron

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Father Pierron, with his rich musical background both as a composer of Church music and as a director of Church choirs, is adequately prepared to present to all those interested in Church music these two outstanding hymnals: Volume I - English Unison Hymns; Volume II - Liturgical Section. In Volume I, the choice of hymn tunes is careful and judicious, in keeping with the highest liturgical standard, while their accompaniment is artistic without being too advanced for the average organist to play. Volume II contains practically all the music required for the liturgy on week days when children's choirs take the place of the adult singers, and also includes the chants accompanying special devotions. Here are hymnals that are liturgically, musically, and textually accurate, with binding and price to meet your specific needs. Write Dept. C. for on-approval copies or for additional information.

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Communion

J. LEMMENS
(1823 - 1881)

(Andantino)





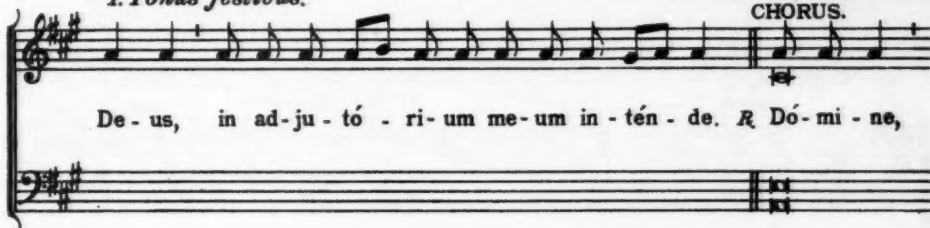
Vesperae II. in Nativitate Domini.

GREGORIAN MELODIES FROM THE VATICAN EDITION.

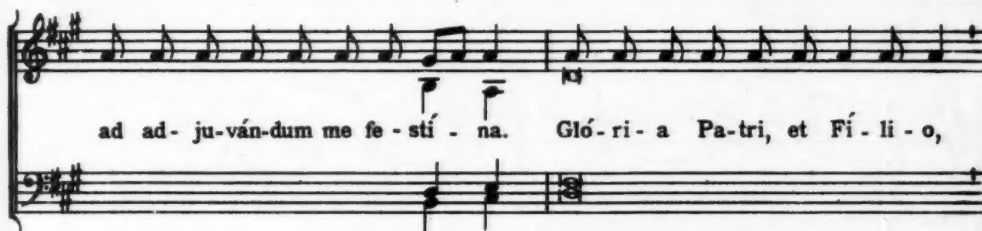
Falsobordoni for S. & A., or S.A. & B., or S.A.T.B.

1. *Tonus festivus.*

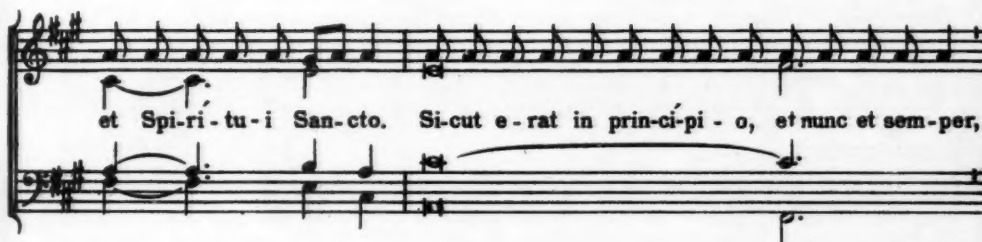
Harm. J. SINGENBERGER.
CHORUS.



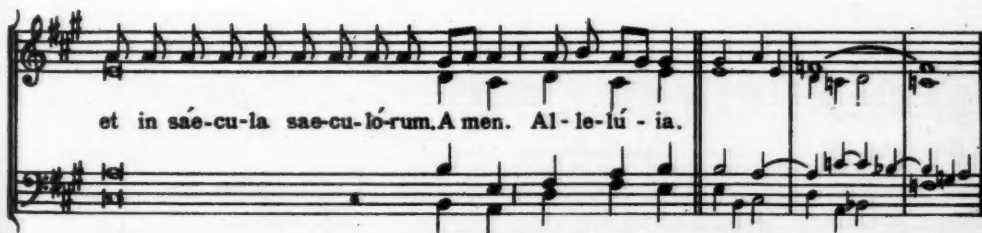
De - us, in ad - ju - tó - ri - um me - um in - tén - de. & Dó - mi - ne,



ad ad - ju - ván - dum me fe - stí - na. Gló - ri - a Pa - tri, et Fí - li - o,



et Spi - ri - tu - i San - cto. Si - cut e - rat in prin - cí - pi - o, et nunc et sem - per,



et in sae - cu - la sae - cu - ló - rum. A men. Al - le - lú - ia.

2. *Tonus solemnior:*

Adhiberi potest ad libitum in Vesperis Festorum quae cum majori solemnitate celebrantur.

De - us, in ad - ju - tó - ri - um me - um in - tén - de.

CHORUS.

R Do - mi - ne, ad ad - ju - ván - dum me fes - tí - na.

Gló - ri - a Pa - tri, et Fí - li - o, et Spi - rí - tu - i San - cto.

Si - cut e - rat in prin - ci - pí - o, et nunc, et sem - per,

et in sae - cu - la sae - cu - ló - rum. A - men. Al - le - lú - ia.

1. Ant. J. g

CANTOR.

CHORUS.

Te-cum prin-ci-pi-um * in die vir-tú-tis tu-ae,

in splen-dó-ri-bus sanc-tó-rum, ex u-te-ro an-te lu-cí-ferum gé-nu-i-te.

CHORUS I.

Ps. 109.

1. Di-xit Dóminus Dó-mi-no me-o: Sede a dex-tris me-is.

3. Virgam virtútis

tuæ emittet Dómi-nus ex Si-on: domináre in
medio inimicó-rum tu-ó-rum.

5. Jurávit Dóminus

et non poení-te-bit e-um: Tu es sacérdos in aeter-
num secúndum ór-di-nem Mel-chí-se-dech.

7. Judicábit in

natió-nibus im-plé-bit ru-í-nas: conquassábit
cápita in ter-ra mul-tó-rum.

9. Glória

Pa-tri, et Fí-li-o, et Spí-ri-tu-i San-cto.

2. Donec ponam inimícos tu-os scabéllum pe-dum tu-ó-rum.

CHORUS II.

SOPR. & ALTO.

J. SINGENBERGER.

4. Tecum princípium in die virtútis tuæ, |

in splendóribus san-cto-rum: ex útero ante lucíferum gé-nu-i-te.

6. Dóminus a dextris tu-is, confrégit in die iræ su-ae re-ges.

8. De torrén-te in via bi-bet: proptérea exal-tá-bit ca-put.

10. Sicut erat in princípio, |

et nunc, et sem-per, et in saécula saecu-ló-rum. A-men.

TEN. & BASS. (ad lib.)

2. Ant. VII. a

CANTOR.

CHORUS.

Re-demp-ti - o - nem * mi-sit Dó-mi-nus pó-pu-lo su - o:

man - dá-vit in ae - ter - num tes - ta - mén - tum su - um.

CHORUS I.
Ps. 110.

1. Con-fi - tábor tibi

Dómine in toto cor - de me - o: in consílio jus-
tórur et congre-ga - ti - ó - ne.

3. Confessio et

magnificéntia o - pus e - jus: et justítia ejus
manet in sáe-cu-lum sáe-cu-li.

5. Memor erit in

sáeculum testa-mén - ti su - i: virtútem óperum
suórum annuntiábit pó-pu-lo su - o.

7. Fidélia ómnia

mandáta ejus |

confirmáta in sáe-cu-lum sáe-cu-li:

facta in veritáte et ae - qui - tá - te.

9. Sanctum et terribile no - mene - jus:

iníitium sapiéntiae ti - mor Dó-mi-ni.

11. Glória

Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

CHORUS II.
SOPR. & ALTO.

J. SINGENBERGER

2. Magna ópera Dó - mi - ni: exquisita in omnes volun-tá - tes e - jus.

4. Memóriam fecit mirabíllum

suórum, | miséricors

et miserátor Dó - mi - nus: escam dedit ti - mén-ti - bus se.

6. Ut det illis haereditátem gén - ti - um: ópera mánuum ejus |

véritas et ju - dící - um.

8. Redemptióem misit pópulo su - o: mandávit in aeternum testa-mén-tum su - um.

10. Intelléctus bonus

omnibus facientibus u - um: laudátio ejus manet

in sáeculum sáe - cu - li.

12. Sicut erat in principio,

et nunc, et sem - per, et in sáecula saecu - ló - rum. A - men.

TEN. & BASS. (ad lib)

CANTOR.

CHORUS.

Ex-ór - tum est * in té - ne - bris lu - men re - ctis cor - de:

mi - sé - ri - cors et mi - se - rá - tor et ju - stus Dó - mi - nus.

CHORUS I.

Ps. III.

1. Be - a - tus vir, qui ti - met Dó - mi - num: in mandátis ejus vo - let ni - mis.
 3. Glória et divítiae in do - mo e - jus: et justitia ejus
 manet in sae - cu - lum sae - cu - li.

5. Jucúndus homo qui
 miserétur et cóm -
 modat, | dispónet
 sermónes suos in ju - dí - ci - o: quia in aetérnum non com - mo - vé - bi - tur.

7. Parátum cor ejus
 speráre in Dó - mi -
 no, | confirmátum est cor e - jus: non commovebitur
 donec despiciat ini - mi - cos su - os.

9. Peccátor vidébit et
 irascétur | dentibus
 suis fremet et ta - bé - scet: desidérium pecca - tó - rum per - i - bit.

11. Sicut erat in
 principio, et nunc, et sem - per, et in saecula saeculo - rum. A - - men.

CHORUS II.

SOPE & ALTO.

J. SINGENBERGER.

2. Potens in terra erit semen e - - - jus: generatio rectórum
 benedi - cé - - - tur.
 4. Exórtum est in ténebris lumen re - - - ctis: miséricors, et misérá -
 tor, | et ju - - - stus.
 6. In memória aetérna erit ju - - - stus: ab auditióne mala non ti - mé - - - bit.
 8. Dispérsit dedit pau -
 péribus: | justitia ejus
 manet in saeculum sae - - - cu - li; cornu ejus exaltábitur in gló - - - ri - a.
 10. Glória Patri, | et Fí - - - li - o, et Spíritui San - - - cto.

TEN & BASS. (ad lib.)

4. Ant. IV. A*

CANTOR.

CHORUS.

A-pud Dóminum ^{*}mi-se-ri-córdi-a, et co-pi-ó-sa apud e - um redémpti-o.

CHORUS I.

Ps. 129.

1. De pro-fúndis clamávi ad te Dó-mi-ne: Dómine exáu - di vo-cem me - am.
 3. Si iniquitátes
 observá-ve-ris Dó-mi-ne: Dómine, quis su-sti-né - bit?
 5. Sustínuit ánima
 mea in ver-bo e - - jus: sperávit ánima me-a in Dó-mi-no.
 7. Quia apud
 Dóminum mi-se-ri-cór-di-a: et copiósa apud e - um red-émp-ti-o.
 9. Glória Pa - - - tri, et Fí-li-o, et Spi - - ri-tu-i San - cto.

CHORUS II.

SOPR. & ALTO.

J. SINGENBERGER.

2. Fiant aures tuae inten-dén - - - tes in vocem deprecationis me - - - ae.
 4. Quia apud te propiti - á - - - tio est: et propter legem
 tuam | sustinui te Dó - - - mine.
 6. A custódia matutína
 usque ad no - - - ctem, speret Israél in Dó - - - mi-no.
 8. Et ipse rédimet I - - - sraél ex ómnibus
 iniquitátibus e - - - jus.
 10. Sicut erat in prin -
 cipio, | et nunc, et sem - - - per, et in saecula
 saeculorum. A - - - men.

TEN. & BASS. (ad lib.)

5. Ant. VIII. G

CANTOR. CHORUS.

De fructu* ven-tris tu - i po-nam su-per se-dem tu - am.

CHORUS I.

Ps. 131.

1. Me-men-to Dómine Da - - vid, et omnis mansuetú - di - nis e - jus:
3. Si introiéro in tabernáculum domus me - ae, si adscéndero in lectum stra-ti me-i:
5. Et réquiem tampo-ribus me-is donec invéniam locum Dó-mi-no, tabernáculum De - o Ja - cob.
7. Introibimus in tabernáculum e - - jus: adorábimus in loco ubi steterunt pe - des e - jus.
9. Sacerdótes tui induántur ju-sti-ti - am: et sancti tu - - i ex-súl-tent.
11. Jurávit Dóminus David ve-ritátem, et non frustrábitur e - - am: de fructu ventris tui ponam super se - dem tu-am.
13. Et filii eórum usque in sae-cu-lum, sedébunt super se - dem tu-am.
15. Haec réquies mea in saeculum sae-cu-li: hic habitábo, quóniam e - lé - gi e - am.
17. Sacerdótes ejus induam salu-tá - ri: et sancti ejus exsultatióne ex - sul-tá - bunt.
19. Inimicos ejus induam confusi-ó - - ne: super ipsum autem efflorebit sanctificá-ti - o me-a.
21. Sicut erat in principio, et nunc, et sem - per, et in saecula saecu - lo-rum. A-men.

CHORUS II.

SOPR. & ALTO.

J. SINGENBERGER.

2. Sicut jurávit Dó - mi - no, votum vovit De - o Ja - - cob:
4. Si dédero somnum óculis me - - is, et pálpebris meis dormi-ta - ti - ó - - nem:
6. Ecce audivimus eam in E - phra - ta: invénimus eam in cam-pis sil - vae.
8. Surge Dómine in réquiem tu - - am, tu et arca sanctificati - ó - nis tu - ae.
10. Propter David servum tu - - um, non avértas faciém Christi tu - i.
12. Si custodiérint filli tui testaméntum me - - um, et testimónia mea haec, | quae do-cé - bo e - os.
14. Quóniam elégit Dóminus Si - - on: elégit eam in habitati - ó - nem si - - bi.
16. Viduam ejus benedicens bene-dí - - cam: paúperes ejus satu - rá - bo páni - bus.
18. Illuc producám cõrnu Da vid, paravi lucernam Christo me - o.
20. Glória Patri, et Fi - li - o, et Spi - - ri - tui San - cto.

TEN. & BASS. (ad lib.)

CHORUS.



Multifariam..... et sæ-cu-la. De-o grá-ti-as.

Verses 1, 3, 5, 7.
SOPR. & ALTO.


HYMNUS.

J. SINGENBERGER.



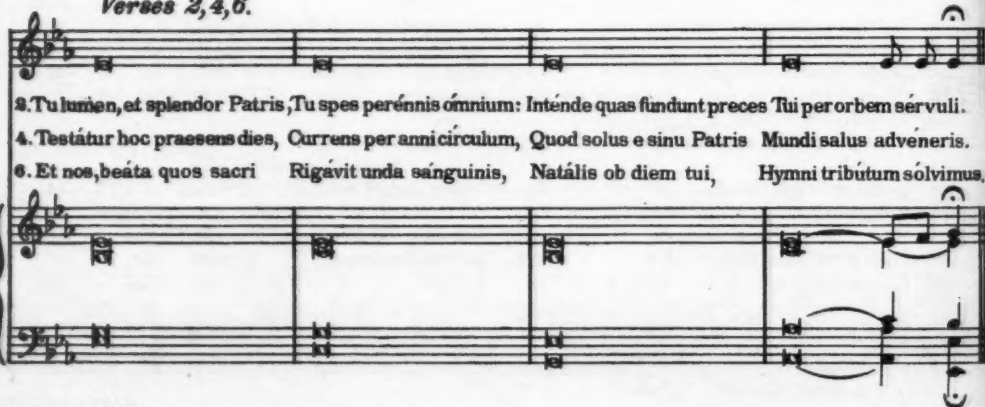
1. Je - su Red émp-tor ó-mni - um, Quem lu-cis an-te o - rí-gi - nem,
3. Me-mén-to, re - rum Cón - di - tor, No - stri quod o - lim cór-po - ris,
5. Hunc as-tra, tel-lus, aé-quo - ra, Hunc om-ne, quod coe - lo sub-est,
7. Je - su, ti - bi sit glo-ri - a, Qui na - tus es de Vir-gi - ne,

TEN. & BASS. (*ad lib.*)



1. Pa-rem pa-tér-nae gló-ri-ae, Pa-ter su-prémus e - di-dit.
3. Sacrá-ta ab al - vo Vir - gi-nis Nas-cén-do for-mam súm - pse-ris.
5. Sa-lú-tis au-ctó-rem no-vae no-vò sa-lú-tat cán - ti - co.
7. Cum Patre, et al-mo Spí-ri-tu, in sem-pi-ter-na sæ - cu-la. A - men.

Verses 2, 4, 6.



2. Tu lumen, et splendor Patris, Tu spes perénis ómnium: Inténde quas fundunt preces Tui per orbem sérvuli.
4. Testátur hoc praesens dies, Curréns per anni círculum, Quod solus e sinu Patris Mundi salus advéneris.
6. Et nos, beáta quos sacri Rigávit unda sanguínis, Natális ob diem tui, Hymni tribútum sólvimus.

a. In die Festi tantum.

K Notum fecit Do-mi-nus, al-le-lú-ia.

R Salutare su-um al-le-lú-ia.

b. Alias in tono solito.

Notum fecit Dóminus, al-le-lú-ia.

Salutare suum, al-le-lú-ia.

Ad Magnificat. *Ant. I. G. 2.*

CANTOR.

CHORUS.

Hó-di-e* Chri-stus na-tus est: hó-di-e Sal-vá-tor ap-pá-ru-it: hó-di-e

in té-ra canunt An-ge-li, lae-tán-tur Archán-ge-li: hó-di-e ex-

sul-tant ju-sti, di-cén-tes: Glo-ri-a in ex-cél-sis De-o, al-le-lu-ia.

Deinde pro S. Stephano.

CANTOR.

CHORUS.

VIII.

Sté-pha-nus au - tem,* ple-nus grá - ti - a et for-ti - tú - di - ne,

fa - ci - é - bat sig - na mag - na in pó - pu - lo.

K Glória et honóre coronásti eum

Dó - mi - ne.

R Et constituísti eum super ópera mánuum tu - - - a - rum.

Oremus. R A - men. K Dóminus vobíscum. R Et cum spíritu tu - o.

CANTOR.
VI. Ton.

CHORUS.

Be-ne-di-cá - - - mus Dó - - - mi-no. *R* De - o

Vel alio modo:
grá - ti - as. Be-ne-di-cá-mus Dó - - -

- - - mi-no. *R* De - o grá -

- - - ti - as *K* Fidélium ánimae per misericórdiam
Dei requiéscent pa - ce.

R A - men. Pater noster *K* Dóminus det nobis
suam pacem. *R* Et vitam aetérnam. A - men.

After the songs can be sung with perfect ease then, and not until then, the piano accompaniments should be added for coloring and ornamentation.

Give me Jesus

Words of Bl. Gemma Galgani
Translated from the Italian

SISTER M. CHERUBIM, O.S.F.
Op. 48, No. 10

Andante *lovingly* *p* *mf*

Give me Je-sus, give me Je-sus, you will see That I will be

rit. *a tempo*

good, I will not sin a - gain, I will be a much bet - ter

rit. *a tempo*

child. Give me Je-sus, give me Je-sus, for I feel that I can-not live with -

rit. *p a tempo*

cut Him. Give me Je-sus, give me Je - sus.

rit. *p a tempo* *pp* *morendo* *rit.* *L.M.*

* These songs are not intended for church, but for use in the school and home.

Stars so brightly Shining

SISTER M. CHERUBIM, O.S.F.
Op. 46, No. 11

Animato



Animato

1. Stars so bright - ly shin - ing, High up in the
 2. Do you hear sweet mu - sic, When the gates swing
 3. Tell me, when you twin - kle, Do you take a

a tempo

 This system shows the vocal melody and piano accompaniment for the first three lines of the song. The piano part continues with a steady accompaniment, marked 'a tempo'.

sky, _____ Are you near to Heav - en?
 wide, _____ Let-ting child - ren en - ter,
 peep, _____ In - to heav - en's por - tals,

 The second system of the song, featuring vocal lines and piano accompaniment. The piano part includes a key signature change to one flat (B-flat major or D minor) for the final measure.

Are the an - gels nigh? _____
 An - gels as their guide? _____
 See how an - gels sleep? _____

 The final system of the song, showing the vocal melody and piano accompaniment for the concluding lines. The piano part ends with a final chord.

Music Fundamentals

By REMY ZADRA, D. D.
JAMESTOWN, N. Y.



CHAPTER VI.

PROPERTIES OF THE VOICE

1)—*Clear, forward*—"Let the tone come well forward in the mouth and try to keep it there". The voice should be projected toward the hard palate and the front as a sounding board. It is not a physical projection, but it is a physical sensation of the reverberation of the voice. Even a little voice, when placed forward, carries well and rings beautifully. In order to get a forward tone, different authors give different devices, like drilling on Noon or Hung; but by drilling on one vowel *only*, we run the danger of singing Hooloo loo joo instead of Halleluja, according to the story related by Behnke & Browne.

The u (English oo) being the most forward vowel for the above purpose one can drill on sustained notes starting with u (oo) and changing gradually into o (oh) and a (ah) without allowing the sound to slip back.

Talking about drilling on vowels we can not refrain from saying something about their properties. The vowels are formed by the different shapes assumed by the resonator or mouth; for every different cavity or shape required by the vowels, it is more favorable to sing a special pitch more than another. U (oo) and o (oh) are easier in low notes, e and i (ee) in the highest. A is good in the whole compass. This is why vocal teachers usually use this vowel for exercises.

2)—Another quality of the voice is to be *even* in the whole compass, as was explained in the chapter on the registers.

3)—*Flexible*: This quality of the voice consists in the easiness of the voice to go through different pitches with rapidity and precision. In order to get this quality one must exercise the muscles governing the pitch by drilling with immobile mouth on exercises becoming gradually more difficult in speed and range.

Exercises on "legato singing and flexibility of the voice."

These exercises should be done slowly at the beginning; the movement of the time should be increased gradually according to the gain of

flexibility made by the voice. The body must be straight but not rigid. The mouth should be properly opened and immobile.

Do not proceed to the large groups until you have completely mastered the small groups.

DIVISION IV

Gregorian

CHAPTER I.—DEFINITION

The Gregorian is a music essentially *vocal* (united with words); *melodic* (succession of notes not succession of chords or harmonic groups; it was even conceived without accompaniment but a simple accompaniment is not against its spirit); *diatonic* because it uses the natural scale, not altering its tones by any accidentals.

NOTE:—

(1) The flat is used in the Gregorian to avoid the close succession of three full tones as between FA-SI; the flat is repeated for every single case for it loses its value:

- (a) on the following word
- (b) after any bar
- (c) if made void by natural

(2) Another difference between modern and Gregorian music is that in Gregorian there is no idea of major or minor scale; the idea of major and minor scale manifests itself in the sixteenth century giving preference to two of the eight Gregorian modes viz; the sixth (father of the major) and 2nd (father of the minor). The Gregorian modes disappeared in the 18th century.

CHAPTER II.—NOTATION

As late as the 11th century the notes of the scale were written in alphabetic letters using capital letters for the lowest octave, small ones for the middle octave and doubling the small ones for the highest octave.

Because some songs were written one tone than A, the Greek "g", called gamma, was used to represent it and the whole series of tones was called gamma. The Gregorian notes are called neums (from a Greek word meaning hint) on account of the lack of precision of this kind of notation before the staff came into use; they are a derivation of the signs used by grammaticians to indicate the different accents of the words as follows:

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Accents: (a) *acute*, (b) *grave*, (c) *Circumflex*, (d) *anticircumflex*.

Derivations:—

(1) Simple notes
(a) From the acute accents came *the virga*, used for tones relatively high.

(b) From the grave accents came *the punctum*, used for tones relatively low. (See supplement A No. 1)

(2) Group of two
(a) From the circumflex accent came *the clivis*. Its second note is lower.

(b) From the anticircumflex accent came *the podatus* or *pes* (foot). Its second note is higher. (Supp. 2)

(3) Group of three: by adding another note to the *clivis* or *podatus* four very usual groups are obtained.

(a) From *the clivis* and additional note *the climacus* and *poraectus* result. (Supp. No. 3)

(b) From the *podatus* and its additional note *the scandicus* (climber) and *the torculus* (upward twister). (Supp. No. 4)

NOTE:

The *salicus* is like the *climacus* but its first note is detached from the rest and without accent. (Supp. No. 5) The above groups are the original neums with their respective names.

Other groups are derived from these and they are called by the same name adding an adjective, indicating the quality of the addition. There are three such groups:

(a) *flexi* (bent) are the groups ending high and a lower tone added e.g. *scandicus flexus*. (Supp. No. 6)

(b) *subpuncti*, when more than one note is added to the same group; they are called by the number of the notes added like *subbi* . . . (2) *subtri* (three) *subquadri* (four) . . . *puncti*, e.g. *scandicus subbipunctus*. (Supp. No. 7)

(c) *resupini* (face upward) when a higher note is added to a group ending low, e.g. *climacus resupinus*. (Supp. No. 8)

The neums, as it was stated, were not a sufficient guide for the singers and sometimes the musical letters (a, b, c, etc.) or short expressions like S=semitone were used, but the real exactness of the intervals came with the invention of the staff. Placed on lines the neums changed shape.

The different shapes of the notes do not affect their value. There are a few notes of a special shape that require a special rendition and we may call them *embellishments*.

(a) *Strophici*: They must be two (*distropha*), three (*tristropha*), or more in the same

line the first note of every group requires a slight impulse followed by *crescendo* or *decrescendo*. (Supp. No. 9)

NOTE:

Sometimes one *strophicus* is found alone at the end of a group like *torculus*. It is called *oriscus*. (Supp. No. 10)

(b) *Quilisma* (means twisting) by its form called dented note usually is a note between two others one third higher apart; its peculiarity is that it makes the preceding note a little longer like a slight *ritardando*. When preceded by *podatus* or *clivis* their first note will be double, the second with a very slight *ritardando*. When preceded by *poraectus* or *climacus* all three notes are affected by *ritardando* with the accent on the first and third notes. (Supp. No. 11)

(c) *Pressus* occurs when the same syllable has a single note on the same pitch of the *clivis* or the last note of a group on the same pitch of the first of the following neum; their value will be double and affected by prominent stress. (Supp. No. 12)

NOTE:

(1) *Lisquiscens* or *smorzata* does not require special rendition; it comes usually when at the end of a group; we pronounce distinctly a consonant followed by another one in the next note, e.g. *den-tes ar-bor*. (Supp. No. 13)

(2) *Guide* is a small note at the end of each line or before the change of clefs to facilitate the reading of the next coming note. (Supp. No. 14)

Many notes are modified by special signs added to them:

(a) *vertical episema* or dash indicates the accented notes or the rhythmic steps. (See Rhythm) (Supp. No. 15)

(b) *horizontal episema* may be over one note or over a group indicating their lengthening like every note before *quilisma*, etc. (Supp. No. 16)

(c) *punctum* or *mora* voices=*ritardando* of the voice comes after the notes and doubles their value. (Supp. 17)

Unity of measure in Gregorian Chant:

The value of a single Gregorian note is represented by the average time needed to pronounce a syllable and therefore it is *indivisible*.

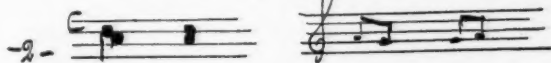
In the modern notation the simple Gregorian note is translated by one eighth note or quaver; a note doubled by more vocis by a quarter note; the notes of a group in Gregorian notation are either connected or very close; in the modern notation they are connected into a group.

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~ Supplement ~ 1

~ Groups of two notes ~

-1- q ; a ;
a ; b ;



-3- climacus Porreetus

clivis Radatus
~ Groups of three notes ~

-4- scandicus Torenus

-5- salicus
-6- scandicus flexus

-7- Radatus subli... subtripunctus

8- climacus resupinus

-9- distropha
Embellishments
tristropha

-10- Oriscus

-11- Quilisma

-12- Pressus

-13- den. ter den. ter
~ liquescent ~

-14- guide note

-15- Vertical episema

-16- horizontal episema

-17- mora vocis

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Using for final or tonal the seven notes of the natural scale we can construct 14 modes, seven authentic and seven plagal, but for centuries we distinguished only *eight Gregorian modes* having for tonal notes: RE 1st authentic, 2nd plagal; MI 3rd auth., 4th pla.; FA 5th auth., 6th pla.; SOL 7th auth., 8th pla.

FREE RHYTHM EXERCISES

These exercises should be done in different pitches, conveniently attained by the choir.

Special care must be given to "legato" singing or regular flowing of the voice. The beginning of every group should be marked by a very light impulse. At the beginning, employ very soft singing; later, increase to m. f. but never use loudness.

Strive to have a pure vowel-sound. Observe the marks of breathing. One must be careful not to reduce the three-tone groups to a triplet of modern music; every note must be of the same precise value. These exercises should be done very often.

CHAPTER III.—RHYTHM

Rhythm is a need of our intellectual nature to put order or coordination among things connected by some relation in time. Rhythm is the order in movements (Plato). The arts of movement are: music, poetry (speech) and dance. Time is the unit of measure for the arts of movements just as the symmetric disposition is the measure for the immobile arts. This intellectual need is realized primarily in the word, in which the accented syllable is the leading one, giving unity, power and intelligibility to every group of material elements called syllables; this is why Cicero said: "The accent is the soul of the word."

It must be noted in the very beginning, that in the old languages the accent meant elevation of the voice over the accented syllable, not strength of power in the sound like in our modern languages especially in the northern ones.

The need of accent or stress over one element of a group is felt even when we hear or sing a group of notes; in order to coordinate and give meaning to these disorganic elements we must mark some of them, to make them, as it were, the heads of the groups; the stress that gives prominence to this note, is called musical ictus; this ictus must recur at every two or three notes. These ictuses indicate the low point of the melodic wave which is like the "rest" in sail wave and the notes without ictus represent the high point of the wave. *Therefore in Gregorian music the ictus note is at the end of the measure, in modern at the beginning.*

According to the best tradition of Solesmes, the ictus comes over non-accented rather than

accented syllables; this however is not a law but a preference; the reason is because the accented syllable in the word is the active syllable, representing the highest point in the music of the word, while the ictus points out the rest of the melodic wave.

In the melody, the notes without ictus are called arsis (elevation), the ones with ictus, thesis (deposition); these words are taken from the action of the dance.

Talking about the Gregorian ictus, we use the expression of melodic wave or undulation to impress upon the mind that the Gregorian ictus is nothing like the strong beat or time in the modern music.

The strong beat, more of a material nature, takes more of the vehemence of human passion and recurs regularly; the Gregorian ictus has just the opposite qualities; it does not make its note materially stronger than the others; it represents rather an intellectual rest and it is of free recurrence.

As soon as these qualities of the accent in the Latin language and of the Gregorian ictus are understood, the proper singing of the Gregorian chant is at the door; these are the qualities which give to the Gregorian its spiritual nature and immaterial steps; even the classic music of the 16th century, (which is derived immediately from the Gregorian and has so much of its freedom), is more appreciated when considered in the light of these qualities.

Rhythm in music therefore requires (1) more than one sound and more than one kind of sound (notes long and short, accented and not accented), (2) sounds not so rapid so that they cannot be understood, (3) not so distant so that they cannot be associated. The recurrence of long and short notes accented and not accented according to musical time makes the rhythm.

Just a Reminder

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Music Appreciation

BY SISTER MARY CHERUBIM, O.S.F.

Directress of Music, St. Joseph Convent, Milwaukee, Wis.



FEBRUARY

LESSON SIX

A. DESCRIPTIVE AND PURE MUSIC

Pieces that have names which tell you what the composer wanted to describe are called "Descriptive Music."

Pieces which have no such names and in which describes scenes, for the former is pure-music are called "Pure Music".

The greatest musicians say that such music that does not suggest what the composer wishes to describe is much more enchanted than that which describes scenes, for the former is purely music; it depends upon nothing but its own beauty.

(NOTE: Let it be said here that the analytical process of Music Appreciation lessons may not be overdone. Many practical-minded teachers have the idea that children get little benefit from music to which they listen without attention to its intellectual content. Too much analysis is destructive of the aesthetic enjoyment. However, it is necessary that lessons which may be termed "preparation study lessons" rather than music appreciation lessons, are included in all courses which have music appreciation as their ultimate end. Children will never derive real aesthetic enjoyment from larger musical works if they know nothing about musical construction.

It is desired, however, that after the music appreciation study lessons have been done, the teacher will, outside of the scheduled music class period, let the pupils, for mere aesthetic experience, hear at least once every day, a beautiful composition they have studied. It is imperative that the teacher herself assume the listening at-

"Good music is a vital element in the education of the people."

—P. P. CLAXTON.

*"A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet
breathing."*

—KEATS.

titude while the music is being played. Her love and enthusiasm for the beautiful must create the atmosphere in which the pupils are to experience the spiritual beauty of music. She will be very careful not to disturb the children's "feeling state", by entering into explanations. Upon the conclusion of the music, the beautiful experience should be left unmarred, and the teacher proceed quietly with the daily program. If available, also other beautiful compositions than those which the children are familiar with may be used for this daily quiet listening period.)

I shall write the names of the pieces I shall play for you on the board. Write on board:

Waltzing Doll
Canzonetta
The Evening Bells
Andantino
Elfin Dance

Which of these titles seems to suggest to you descriptive music? (Waltzing Doll, Evening Bells, and Elfin Dance.)

The titles "Canzonetta" and "Andantino" do not suggest what the composer wishes to describe. "Andantino" merely means "going" or "moving"; and "Canzonetta" merely, "a little air or song". We shall now listen to the music.

Play records:

Waltzing Doll Victor Rec. 20161*
(During this music you may imagine that you see dainty little dolls dancing.)

Canzonetta Victor Rec. 19926
(During this music you quietly listen to the beauty of it)

The Evening Bells Victor Rec. 20079*
(Play without comment. After record is played, let pupils give their own description.)

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Andantino Victor Rec. 20079*
(During this music you quietly listen to the beauty of it.)

Elfin Dance Victor Rec. 20079*
(Before playing the record, tell children what elves are; then play the music and let them comment on it.)

B. MOOD EXPERIENCE

Play the given selections from Victor Record No. 19926*. The pupils listen quietly, and observe whether the music is sad or happy or peaceful or dainty.

After each number has been played, let pupils give their opinion as to the mood expressed.

Canzonetta (Gasparri)—peaceful

Serenade (Schubert)—sad

Seraglio (Mozart)—happy, cheerful

Morning (Grieg)—calm, peaceful

Lullaby (Emmet)—peaceful, dainty

Go, Pretty Rose (Marzials)—happy

If time permits, play the following selections from Victor Record No. 20161*, and proceed as above:

Serenade (D'Ambrosio)—expresses feeling of contentment

Nocturne (Chopin)—beautiful, calm, peaceful

Valse Brillante (Chopin)—Part I, sad; Part II, longing

Lead Through Life a Pleasant Way—joyful

Waltz (Hummel)—cheerful

MARCH

PEER GYNT SUITE—BY GRIEG

LESSON SEVEN

A. THE STORY OF PEER GYNT

Today we shall hear the strange story of Peer Gynt. All the boys and girls of Norway know about Peer Gynt. The famous Norwegian author, Ibsen, made this story into a play, and Edvard Grieg, the greatest musician of Norway wrote incidental music for the play.

Write on board: Peer Gynt Suite—by Edvard Grieg.

Having studied the Nutcracker Suite, pupils should be able to answer the following questions:

What is a suite? (A set of complete pieces all relating to one subject.)

What do we mean by incidental music? (Music which is to be played between the acts of a play, or during certain performances on the stage.)

Relate briefly the story of Peer Gynt:

Many years ago there lived in Norway, a country of mountains whose caves according to legend were inhabited by curious beings, a poor old widow, named Ase (pronounced O-say), who had a worthless, scapegrace son, Peer Gynt.

After the death of her husband, Ase labored hard to keep the little hut for herself and her shiftless son, while Peter loved to lie idly on the side of the mountain, dreaming dreams of strange adventures which could never materialize. He would then tell these day-dreams as realities, which earned for him the unenviable reputation of being a liar, along with all the other epithets the inhabitants of the countryside pronounced against him. For fear of having them misled by Peer, mothers and fathers of the surrounding district forbade their children to associate with him.

One day there was a wedding in the village, and according to custom, all the villagers were invited. On this occasion Peer met a beautiful blue-eyed girl named Solvejg (pronounced Sol-vay). He was so enamoured of her beauty and her innocence, that he became ashamed of his past life and decided then and there to become a better man, and to make something of himself. His resolutions, however, did not amount to very much, as on that very night he stole the bride, Ingrid, and carried her off to the side of the mountain, where he deserted her because he said she was not as good and beautiful as Solvejg. After doing this wicked deed, Peer was afraid to go home to his native village, and thus wandered up and down the mountain. Finally he came upon the home of the Trolls, who were horrid little imps inhabiting the caves of the mountains. They took him to their king, and Peer, by using his story-telling art, found favor with this ugly monarch. The imps treated him graciously, and with great kindness ministered to his every want. One day, however, he displeased the king by not doing as he was bidden. The old king became exceedingly angry, and commanded the Trolls to surround Peer and torment him in every conceivable fashion. They danced about him, mocking and jeering. As the dance proceeded, they became maddened with hatred and commenced pushing, striking, and kicking poor Peer until he shrieked in torture. Finally they thrust him down the side of the mountain where he lay unconscious and half dead.

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Upon regaining consciousness Peer once more made up his mind to tread in better paths. He built himself a little hut on the side of the mountain, over the door of which he hung two reindeer horns as an emblem of good luck.

Meanwhile, Solvejg could not forget Peer, with whom she had danced at the wedding, and having strange misgivings that something dreadful was happening to him, she set out from her parents' home in search of him. As she came up the mountain, she spied the hut with the reindeer horns over the door, and seeing the smoke curling out of the chimney, she decided to enter and learn who its occupant was. To her great and pleasant surprise, she found Peer, sullen and alone. She then told him of her anxieties regarding his welfare, and that she had come to find him. Peer was so overtaken with emotion at this loyalty on the part of Solvejg that he promised for her sake to amend his ways and become a better man. She also told him of his poor old mother lying sick and alone in her hut pining her life away in grief at the thought of his idle and worthless life. Peer then conceived a great desire to go and see his mother, and started off, leaving Solvejg alone in the hut with reindeer horns over the door, where she promised to stay and wait for him until he returned.

Peer reached home just in time, for his mother was at the point of death. He tried his best to enliven her spirits by telling her that although he had neglected her, he still loved her. He promised to lay aside his former life, and to become a better man. But it was too late. Ase was spent with age and grief and worry, and though happy in seeing her son once more, died, leaving Peer to mourn her loss. Although he had been a faithless, mischievous, and undutiful son, Peer really loved his mother, and was now almost inconsolable in his desolation.

In order to drown his sorrow he resolved to go abroad into the world and to make a fortune for himself. He wandered from place to place, over land and over sea, crossing hill, valley, mountain, and desert. As he crossed the vast expanse of burning sand, where he met no shelter except the kindly shadow of the age-old sphinx, he mused upon the beauty of the dawn, while he watched the sun slowly rise from its hiding place behind the great stone mountain. On and on he traveled through foreign lands, and one day he boarded a ship which was to take him across the sea into other distant lands and climes. Having been stranded on the shores of a lonely desert isle, the ship was abandoned by both officers and crew, and Peer was left alone to seek his fortune. Wandering along the

shore, he came upon the discarded robes of an Arab chief, which he donned, and went about the country making use of his old-time habit of story-telling, thereby leading people to believe he was a prophet. In this way he achieved good fortune, and amassed great wealth, which he spent lavishly. During the course of his stay here he was treated royally, the Chieftain having his dancing girls perform for Peer on many occasions. Prettiest among these girls was the Chieftain's daughter, Anitra, upon whom Peer showered his most valuable gifts.

After a wild and riotous life, during which he squandered the remainder of his fortune, Peer, broken in health and spirits, again remembered the little hut he had built in the forest, and decided to return to it to die, though he was now an old man, penniless and forsaken. As he reached the side of the mountain and began toiling up its slopes, he heard someone singing, and upon entering the cottage, who should he see but Solvejg, now aged and gray, but faithful to her promise, waiting for him to return. After a short time, Peer, repentant for his ill-spent life, died quite peacefully.

Now let the children relate all they remember about the story. Lead them to discover the heroic loyalty of Solvejg, and to notice that Peer found no peace until he was repentant.

Questions:

Who made the story of Peer Gynt into a play? (Ibsen, the famous Norwegian author.)

Who wrote the incidental music for the play? (Grieg, the greatest musician of Norway.)

We shall now hear some of the incidental music. (Before playing the selections, have pupils recall Peer's experiences among the Trolls and the Arabs. Do not mention the titles of the selections, but let the class decide which music is that of the dancing girl, and which describes Peer's experience with the Trolls. Also lead them to discover that the music to "In the Hall of the Mountain King" is not beautiful, for such experiences as Peer had with the Trolls surely could not be described by beautiful music.)

Play:

Anitra's Dance

Victor Rec. 20245

In the Hall of the Mountain King

Victor Rec. 20245*

Let children copy the following from the board into their notebooks:

From "Peer Gynt Suite", by Edvard Grieg
Anitra's Dance

In the Hall of the Mountain King

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B. PEER GYNT SUITE (Concluded)

Write on board:

Peer Gynt Suite, by

(Educe from the class the name of the composer, Grieg, and then write it on the board.)

Today we shall again listen to the two selections from "Peer Gynt Suite". Review questions as given above; also have children relate all they know about Peer Gynt.

Then write on board:

Anitra's Dance

In the Hall of the Mountain King

Play a part of one of the numbers, and tell children to raise their hands as soon as they recognize which of the two selections is being played. When they have recognized the number, discontinue playing. Tell children to listen, and state what instruments play certain parts, and what mood is expressed. Play entire record.

ANITRA'S DANCE is played by the string instruments only. Toward the end of the piece we hear a plaintive melody played by the 'cello, which some musicians interpret as Peer's longing for home while he watches the gay dancers.

IN THE HALL OF THE MOUNTAIN KING describes the Trolls in full cry after Peer. The theme which is announced by the bassoon seems to picture the jeering and mocking of the mountain gnomes as they circle round poor Peer. As the mad dance proceeds, the excitement increases, and the Trolls whirl in frenzied revelry around their horrified and frightened victim. The final crash represents the Trolls thrusting Peer down the mountain-side.

Now we shall hear two other selections from "Peer Gynt Suite," by Grieg. I shall write the titles on the board, and when you hear the music, tell me to which title the music belongs.

Write on board: Morning
 Death of Ase

Play one of the selections from Victor Record No. 35793. Children decide to which title it belongs. Children comment on the mood expressed. Teacher gives the interpretation.

INTERPRETATION OF "MORNING:"

This is the opening number of the suite. It represents daybreak in Egypt when Peer watches the first rays of dawn strike the Pyramids, and finally sees the glow of the golden sun burst into full view. The flute and the oboe give the opening theme.

INTERPRETATION OF "ASE'S DEATH":

This is a brief, somber dirge, depicting the lonely old mother deserted by a reckless son. It is a wonderful funeral march—wonderful, not only because of its mournfulness, but because so much has been made from one short theme.

Write on the board, and have the class sing: "mi la ti."

This motive is sometimes inverted and varied, but the three-tone figure is always recognized. The mood is that of gloom.

Continued from page 368

Christmas Carols

bands, singing the carols at hospitals, city and county jails, old ladies' home, and other institutions from which requests for the services had come.

Pueblo, Colo.—The singing was done by groups formed independently of one another. The following organizations each sent out one or more groups: The Steel Works Chorus, Telephone Company Girls, Colored Y.M.C.A., Camp Fire Girls (band of 20), Boy Scouts, Centennial High School (band of 50), and several churches. The Star-Journal of that city also offered carol booklets free of charge to any private or public school teacher, choir director or club leader who could assemble a group of singers. Ten to twenty-five to a group was recommended as the desirable size.

Delaware, Ohio—The Christmas Carol Club consisting of fifty boys of grammar and high school age sang carols before the homes of shut-ins. The boys traveled in trucks donated by local firms. Rehearsals were held Sunday afternoons at the Y.M.C.A.

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PERONI RETURNS TO OPERA

Editorial: Cleveland Press, October 3, 1932:

Cleveland music lovers are pleased for several reasons over Maestro Carlo Peroni's appointment as producing conductor of the revived San Carlo Opera Co.

Depression has been hard on opera companies. The Chicago Civic Opera fell as part of the Insull crash; the Philadelphia Civic Opera has suspended at least for this year; the Metropolitan will have a reduced season; death of the Boston Opera gave the Rev. Fr. A. B. Stuber his chance to bring Peroni to Cleveland as music director of St. Ignatius' Church three years ago this winter.

This means that the revived San Carlo Company will provide the only first-rate opera to most American cities which will have opera at all this year. For seven years between 1915 and 1925 Peroni was conductor and then producing conductor of the San Carlo Co. during its notable career as the leading touring opera company in America.

Peroni's remarkable conducting and extraordinarily thorough musicianship was known to Clevelanders before he became a resident Cleveland musician, because of visits of the earlier San Carlo Opera Co. here. But his abilities were not fully realized by Clevelanders until recently. His work with the St. Ignatius' Choir—where with largely untrained singers he developed a body among the finest in America church music—and with Cleveland's two Stadium opera seasons and the local Cosmopolitan Opera Co., last winter, had fully demonstrated what a musician, director, and conductor he is.

MEDIAEVAL PLAINSONG ZEALOT
READY FOR SECOND TOUR
BEFORE FIRST BEGINS

A young man, slight, peering through large round glasses, and wearing the "shovel" hat and habit of the Cowley Fathers, Fr. Hughes, an hour after leaving the S. S. Laconia, was enthusiastic over his mission as secretary-treasurer of the Plainsong and Mediaeval Music Society to an extent which included announcement that he intended to return again a year hence as one-fourth of a "traveling University" and bring with him three other lecturers and a dozen choir boys from the London slums trained in the singing of mediaeval music. With him on this trip, Fr. Hughes said, will come Fr. Morris Boycott, sociologist, who is in charge of the School of St. Mary of the Angels in Highgate, London, which recruits its boys from the slums and gives them the shelter of the church; an eminent psychologist, whose name is withheld; and Becket Williams, composer and musician, who will speak on winter sports.

Speaking of his tour he said he had come to this country because interest in mediaeval music is greater in America than in any other country in the world today except Czechoslovakia. American universities are contributing to the support of the Plainsong Society, which has numerous members in this country. In his lecture he will endeavor to point out the beauty and historic interest.

While a student at Oxford he came upon a number of valuable manuscripts and examples of early English music in the Bodleian Library, a little corner of research undisturbed by scholars. He entered this field and now is known in musical and scholastic circles for his contributions to Groves Dictionary of Music and Musicians, the authoritative work in the English language, and as author of notable articles on mediaeval music and polyphony. He is a talented composer and his arrangement of the sixteenth-century mass "Western Wynde" of John Taverner is well known. His "Missa Sancti Benedicti" has been sung here by the choir of the Church of St. John the Evangelist.

In contrast with singing as practiced today, Fr. Hughes said mediaeval singers were accustomed to sing the whole of tenor and the greater part of the bass, from low C to high G. He found no examples, he said, of nasal intonings marking the present vogue on the radio, but of an "interweaving" of the voices in song.

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NEW ANGLO-CATHOLIC MASS

Mr. Everett Titcomb, prominent Boston Choirmaster, whose choir renders the chant and polyphonic music at every service, has written a *MISSA SANCTAE CRUCIS*, which has been highly praised for its liturgical style. That it conforms musically to the requirements of the *Motu Proprio*, is indicated by the following opinion given by Father Bonvin S.J., of Buffalo, New York, quoted in part:

"Everett Titcomb's *Missa Sanctae Crucis*, is an 'Anglo-Catholic' Mass for unaccompanied mixed chorus, with a Greek Kyrie and English Gloria, Sanctus, Benedictus and Agnus Dei. It is noble in tone, euphonious, scholarly in technique and decidedly of specific ecclesiastical character. It puts to shame many of our Catholic church composers who show nothing, or so little, of this specific churchly tone."

Although the composition is not designed for Roman Catholic services, it is extremely interesting to note that such music is making its appearance among the better choirs of our good neighbors.

TITCOMB DIRECTS PROGRAM OF CATHOLIC CHURCH MUSIC

On November 18th, at the Church of St. John the Evangelist on Bowdoin Street, Boston, the following program was rendered by a fine choir of mixed voices.

The reviewer followed two of the numbers with the music in hand, and not even from an hypercritical viewpoint could a criticism be made. The use of Castanets, with the Spanish number was novel, and the most difficult arrangement of "Ninna Nanna" was sung with ease and model expression.

There may be better choirs in Boston, made up of volunteer singers, but we haven't heard them.

W.R.

The Program

- I. Plainchant (earlier than the XIIth Century)
 1. Kyrie Eleison
 2. *Introit for Christmas Day—
Puer Natus Est
 3. *Grail (Graduale) and Alleluia for Easter
Hic Dies and Pascha Nostrum
 4. †Offertory for the Feast of St. Michael and All Angels—*Stetit Angelus*
*Organ accompaniments composed by Mr. Titcomb.
†Sung by Two Cantors.

II. Music of the Polyphonic Period

1. Ave Verum. (Flemish School)
Josquin Des Pres, 1445-1521
2. Kyrie Eleison. (Spanish School)
Chrisoforo Morales, 1500-53
3. *O Vos Omnes. (Spanish School)
Tomas Luis Vittoria, 1533-1611
4. Sanctus and Benedictus. (Roman School)
Ludovico Viadana, 1564-1645
*Respond at Holy Saturday Tenebrae.

III. Music by Present Day Composers

1. Kyrie Eleison, from
Missa Sanctae Crucis Everett Titcomb
2. *Memorial of the Blessed Virgin
Everett Titcomb
3. †Compline Office Hymn E. Thiman
4. ‡Ninna-Nanna (*Christmas Lullaby*)
M. Mauro-Cottone
5. §Basque Christmas Carol arr. Erickson
6. ||Motet on Old French Melody
Gustav Holst

*I went down into my garden to see the fruits of the valley and to see if the vine had flourished, and the pomegranates were in blossom. Return thee, return thee, O Shulamite, return thee, that we may look upon thee. Alleluia, alleluia.

—From the *Second Vespers of Easter*.

†Words in English Hymnal, 264.

‡Sung in Italian.

§The use of castanets is not uncommon in Spanish churches.

||Words in English Hymnal, 318.

At Benediction

O Salutaris Hostia Cardinal Merry del Val
Adore Te Devote Guilo Bas
Tantum Ergo P. G. da Palestrina, 1525-94

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For the first time catalogue of these is being made available and will appear serially in this magazine. Most of this music is still available, other numbers will be printed if demand warrants.

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MAURO-COTTONE KEPT BUSY

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Dr. Melchiorre Mauro-Cottone of New York closed his summer teaching August 18. This year he had an attendance of sixteen pupils from different parts of the country. Dr. Mauro-Cottone gave courses in church and concert work, also in counterpoint and polyphony. Among the pupils were Robert Finnen, from Toledo, Ohio; Miss Lucille Reynolds, from Cleveland; Louis Reinhardt, from Los Angeles; the Rev. Eugene Stout, from Wilmington, Del., and Miss Clara Butti, from Boston. Miss Beatrice Klunter, a pupil of Dr. Mauro-Cottone, also attended the summer classes. Miss Klunter has been substituting at Grace Church, New York City.

Dr. Mauro-Cottone has paid a visit to Baltimore, where he was a guest of the Rev. Father Gleason at St. Charles' Seminary. There he was heard in an all-Bach recital on the four-manual Casavant. He was also a guest of Miss Charlotte Klein and Christopher Tenley in Washington, D. C., where he made a short visit.

Dr. Mauro-Cottone plans a recital tour from January until the middle of April, 1933. The tour will be under the direction of Miss J. Whitmore-Ketcham of 230 Park avenue, New York.

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"Offertory-Laententur Coeli"	(Plain Chant)
ADESTE FIDELES—Novello	(Solo, Duet and Chorus)

"Sanctus"	(Gruber)
"Benedictus"	(Gruber)
"Agnus Dei"	(Gruber)
"Communion"	(Plain Chant)
"Recessional"	Cardinal O'Connell
	(Christmas Hymn)

"Postlude—Jubilate Deo" Silver

Monsignor G. Depreitere, *Pastor*
Mr. James E. Prior, *Organist and Director*
(Both Choirs)

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